

## AMUSEMENTS

## GARRICK—"Come Seven."

In "Come Seven," the black comedy which occupies the stage of the Garrick Theatre this week, the facile pen of Octavus Roy Cohen has fashioned a stage offering of distinct uniqueness, rich in humor, but taxing to the limit the abilities of even a most excellent cast. All the characters in this story of life among Alabama "cullud folks" are in black face, and it is not every white actor that can well typify the mannerisms, the speech and the characteristics of the American negro. It is to the great credit, however, of the cast chosen for the interpretation of "Come Seven" that the play is plausible, enjoyable and laughable, and for the greater part, the spirit of Mr. Cohen's truly funny lines is "put across" the footlights with an appeal that draws laughter after laugh from an appreciative audience.

The story concerns itself with the love of Florio Slapney for Vista Goin' and his brilliant scheme to secure money where to court this lovely girl. The scheme involves deft manipulation of a genuine diamond ring belonging to Elvira Nesbit, husband of Elvira, chosen by Florio to do the deed, but not until the audience has been carried through the tangled maze of legal, financial and heart entanglements.

Readers of Mr. Cohen's negro stories, as published in the Saturday Evening Post, know the wealth of humor to be found in his lines. His characters, as brought to life on the stage, are in some cases even funnier than on the printed page, and all the laughs are retained in the transfer of the play to the stage.

## BELASCO—"My Lady Friends."

Husbands having wives with a penchant for extravagance may take on a few reservations before ratifying "My Lady Friends" as a play with a happy theme, but the rest of the world cannot fail to find much amusement in Jack Norworth's newest comedy vehicle, adapted by Emil Nivtray and Frank Mandel from the novel by Rex Egan, which opened at the Belasco last night.

The play was first seen in Washington last season when the actor played the part in the principal role, and though Mr. Norworth's comedy is of somewhat different type, he is back into the line of line and gesture. Not all of the laughs are given to him, however, for many other members of the cast contribute a share of humor, and the result is most pleasing.

The plot revolves around James Smith of New York, who has made a fair-sized fortune as a Bible publisher only to find that his wife is still as careful of dollars and dimes as in their less prosperous days. Lucille Early, a friend of Mrs. Smith, tells her that the only way to hold a husband's love and affection is to keep him financially strapped, as witness the lady's methods with Edward Early.

In the meantime, Lucille develops that Smith, wearying of efforts to get his wife to spend money, has met Peggy Twendylna and Julia, who have posed as deserving young women to whom fortune has been cruel, and he has decided to "spread a little sunshine" by allowing them to open unlimited charge accounts at his expense.

As the young women, realizing what a "good thing" he is, begin to press their affections on Smith, he engages Early as his attorney to handle the situation, and in earning his fee Early all but reaches the divorce court.

When the mess has finally been heightened out and the young women financially repaid for their bruised affections, Mrs. Smith announces to her husband that hereafter "we will spend all of our time and all of your money together."

As Early, the lawyer, Everett Butterfield pleases his old friends of Washington and makes many new ones. Lucy Weston has the difficult role of Mrs. Smith, while Jessie Napsel is very clever as the extravagant wife of Early. Eva Jones, a dainty little miss of eighteen years, whose love for her Uncle Jimmie, is played by Margarette McNulty, and Gerald Williams plays the part of her sweetheart. Cooks are always funny—on the stage—and Rae Bowdin, as "Hilda," is even funnier than the average. Clara Vadera, Frances Richards and Janet Horton, as the three "lady friends," complete the cast.

**POLIS—"The Girl in the Limousine."**

It starts with a darkened theater, suspended breaths and tremors of anticipation; runs along for two hours to the accompaniment of rapid re-entrances of mirth, and comes to a snappy conclusion with the audience quite laughter-logged. A. H. Woods presents it. "The Girl in the Limousine" is the name, and it comes from the pen of Wilson Collison and Avery Hopwood, who cloak a bedroom farce behind the motoring appellation.

Any one could be robbed during a rainstorm while motoring, and through the kind-heartedness of sympathetic footpads removed into a bedroom, where sleeps a lady suffering from a hay-feverish malady. So the curtain goes up on a pitch-dark scene with Tony Hamilton, portrayed by John Arthur, being despoiled of his outer garments by the thoroughbred footpads. As they are about to leave, poor Tony is rolled under the bed in a semi-conscious condition, while upon the bed, a bundle of feminine femininity in the person of Miss Nancy Fair, as Betty Neville, the young sick lady, awakes with a scream.

That leaves Tony in a pretty kettle of pudding. The solution of the problem through the cunning (and the star laugh-getter of the cast, Riggs, Butler, played by Barnett Parker, runs through three acts.

William Hamilton, as Dr. Jimmie Galen, presents a remarkably enjoy-

able character, while Anne Lorenz, as Lucia Galen, his partner, also gives an entertaining presentation. Jane Seymour, as Bernice Warren, Tony's anointed fiancée, and Marion Ballou, as Aunt Cicely, deserve mention, because they handle their roles with a facile artistry which helps place the entire production on a much more than mediocre basis.

**Metropolitan.**  
"The Devil's Pass Key," the photodrama shown for the first time in Washington yesterday and again last night at the Metropolitan Theatre, is one of the strongest dramatic productions seen on a moving picture screen here for some time. The initial showings yesterday were witnessed by large audiences. The production is by Erich von Stroheim and the scenes are laid in Paris.

The story deals with a young American couple residing in the French city. The husband is a struggling dramatist, while the wife is a society butterfly, who is devoted to her husband. Failure of the husband to dispose of his script of a new play and the extravagance of the wife become the cause of the story. It is a story of alleged indiscretions on the part of the wife. The story of the husband and wife is printed by a paper, without the names of the principals. The husband decides to write a play around the story. The result is that he and his wife become the laughing stock of Paris, with the result of considerable unhappiness being brought to the couple. Everything, however, turns out for the best.

A good comedy and news picture complete the program.

**Garden.**  
One of the most notable additions to the ranks of rural classics seen on the screen in years is Thomas H. Ince's screen production, "Homespun Folks," which opened a week's engagement yesterday at Moore's Garden before capacity audiences.

With the honor of American manhood and the story of the latest campaign as its plot and a locale which takes audiences back to the old home of gentle New England village, "Homespun Folks" is the most human, absorbingly wholesome dramatic yet contributed to the cinema.

The supplemental features of the program include a real comedy, "Don't Blame the Story," and the latest edition of the Fox News. As an extra added attraction, the first pictures shown of Washington and its community gardens in Potomac Park.

**Palace.**  
Charles Ray, in "The Village Sleuth," is at the Palace this week. Nothing more need be said to attract a capacity audience for the entire run. But we believe that Mr. Ray's latest crime characterization, that of a crime detector, deserves more space.

The picture is one of those breezy and refreshing village comedies, with a romantic and poignant love story as the background. The story was penned by Agnes Christine Johnson and produced by Jerome Storm with a cast of rare brilliance.

Ray appears as a village Sherlock Holmes, intent upon a device which will trap the thieves who nightly enter his father's watermelon patch. The plan succeeds with such startling results that Charley is forced to seek wide fields for his sleuthing activities, and he finds a job as a chore boy in a sanitarium near his home, a most promising field for his work. As the picture nears its end, Charley proves that he is not so bad a detective, for he unmasks an ex-convict as a real robber, and forces Pinkey, a chorus girl, to confess that she loved him.

The picture is supplemented, as usual by subsidiary features, including a comedy, "His Wife's Caller"; Fox News, Topical Tips and a splendid symphonic overture.

**Rialto.**  
Annette Kellerman has at last secured a good sport story to show her wonderful athletic abilities in "What Women Love," shown for the first time at the Rialto yesterday.

The story tells of the reformer endorsing the movement for more clothes

while his daughter, being of the "athletic" type, wears as few as possible. An ardent admirer of the athlete daughter, who possesses great wealth, but has the mannerisms of a dude, is compelled to take up a severe course of training to gain her affection. After a series of mishaps the admirer is advised to kidnap the stubborn miss, the boxing master trusting the girl for himself. The admirer then comes to the front with a great display of athletic prowess, rescues the girl after a great fight and wins her affections for the final close-up.

Many beautiful pictures are shown, Miss Kellerman being much in evidence in a wonderful series of diving pictures.

Miss Kellerman's supporting company is all that could be asked, every member thereof being a cinema artist of the front rank.

The added attractions embraced a really funny comedy entitled, "Dynamite," which will cause fishermen great pleasure; the Fox News, and an excellent musical program, furnished under the direction of Daniel Breckin.

**Knickerbocker.**  
In "Rock-a-Bye Baby," presented as the chief subsidiary feature of yesterday's bill at Crandall's Knickerbocker Theatre, Snub Pollard, aided and abetted by Hughey Mack, Marie Mosquini, Pickeninny Sammy and numerous others of the Hal Roach fun-makers, derives his chief merriment from the hardships that fall to the lot of those misguided individuals who devote the energies to judging prize winners at baby shows.

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As a co-stellar feature, Snub Pollard appears in "Go as You Please."

**Chesapeake Beach.**  
More than 300 fishing enthusiasts visited Chesapeake Beach yesterday on the first of two Sunday outings for fishermen, under direction of the Howard A. French Sporting Goods Company. A second excursion will be given next Sunday, under auspices of the Potomac Anglers' Association. Many five, six and seven pound trout were caught yesterday.

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of its run at Loew's Columbia Theatre yesterday. Washington apparently is now just as anxious to see it as during its first week here, judging from the crowds which saw this poignant appeal to the emotions yesterday.

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